

IMMIGRANT SONG

GUITAR

"Immigrant Song" starts with a powerful punchy 16 beat guitar riff. It is a short number with no solo, so the guitarist's function is to provide the tight rhythmic backing for the band, which should be strong and concentrated.

BASS

The exciting bass part calls for powerful picking in unison with the guitar. The riff pattern is changeable, so the bass rhythm must be tight and accurate. Play with the treble

well up for a more guitar-like sound, and stay right with the tight beat.

DRUMS

The drum part throughout the number consists of the same bass drum pattern and strong snare hits on the second and fourth beats of the bar. There are no fills and only the cymbals are used for accents, so each beat needs to be accurate and played with the right balance. The main point is the rhythm of the bass drum on the first and second beats, so practise until this goes really smoothly.

Intro. F#m

Vo. —————

Gt.-I —————

Gt.-II —————

Ba. —————

Dr. —————

① (Gt.) : Alternate picking with a flat pick and a strong attack.

② (Dr.) : The riff pattern is the main characteristic of the number, so its accents must be practised until they are exact.

ab, We

A E A F#m

(1,2x) come from the land of the ice and snow, from the mid-nite sun where the hot springs blow, (1x) the har-mer of the gods will
 (2x) blow. (2x) How soft your fields so green, can

● (Ba.) : Alternate picking like the guitar. Stay right with the drummer.

Vo. A

drive our ships to new lands, _____ to fight the horde, _____ sing-ing and cry-ing
 whis-per tales of gore, _____ of how we calmed the tides of war. _____

Gt.-I

Gt.-II

Ba.

Dr.

Vo. E A F#m

Val-hal-la, I am com-ing!
 We are your o-ver-lords.

Gt.-I

Gt.-II

Ba.

Dr.

B A B C

Vo. (1,2x) On we sweep — with thresh-ing ear, — our on - ly goal — will be the west - ern — shore. —

Gt.-I

Gt.-II

Ba.

Dr.

C F#m **D** F#m

Vo. So now you'd bet-ter stop — and re-build all your — ru- ins, for

Gt.-I

Gt.-II

Ba.

Dr.

① (Ba.) : For these 16th note major scale phrases, use alternate picking and keep it tight and accurate.

② (Gt.) : Bring out the 9th in the C7⁽⁹⁾ on the 4th beat with extra attack to add colour here.

Vo. F#m C7(9) F#m C7(9)

peace and trust con- win the day de - spite - all your los- ing.

Gt.-I

Gt.-II

Ba.

Dr.

Vo. F#m C7(9) F#m C7(9)

Woo _____ Woo _____

Gt.-I

Gt.-II

Ba.

Dr.

Vo. $F\sharp m$ $C7^{(9)}$ $F\sharp m$ $C7^{(9)}$ $F\sharp m$ $C7^{(9)}$ $F\sharp m$ $C7^{(9)}$

Gt.-I

Gt.-II

Ba.

Dr.

WOO

Vo. $F\sharp m$ $C7^{(9)}$ $F\sharp m$ $C7^{(9)}$ $F\sharp m$ $C7^{(9)}$ $F\sharp m$

Gt.-I

Gt.-II

Ba.

Dr.

WOO

FRIENDS

GUITAR

This song is based on C and played with open C tuning. The main point is the use of the open string in the riff, which is sometimes wild and sometimes delicate. The guitar backing is the basis of the song, so aim to achieve a smoothness in your playing by a light touch when cutting.

BASS

A simple bass line with few notes allows the bass guitarist to concentrate on blending in with the other instruments. Special attention should be paid to the timing both in the unison sections with the strings and in the 11/8 sections.

Vo. C
Intro.

Gt. (Open C Tuning)

Kb.

Ba.

Dr. (Conga)

C

Vo. Gt. Kb. Ba. Dr.

C

Vo. Gt. Kb. Ba. Dr.

❶ (Gt.) : This is the main pattern, which makes the most of the first and second strings, but without muting. The main point is to bring out clearly the contrast between the sounded chord and the melody of the riff.

❷ (Gt.) : In this bar the time changes to 11/8, and guitar and bass play in unison, so watch out for wrong notes; keep it accurate.

❸ (Ba.) : The whole song is in eight beats to the bar, but in places like this where the rhythm might be difficult to pick up, you would do well first to master the phrase and then fit it to the eight beat count later.

Vo.     

Vo.     

④ (Gt.) : Unison backing on strings and guitar. Here too no muting is necessary. Feel an accent on the first and fourth beats as you play, to give a dynamic touch.

⑤ (Ba.) : Bass and strings in unison. Listen to the guitar backing and keep good time.

Edited by BatchmagEditor. please visit www.jklinscof.com

C (Chorus)

Vo.  looking for what I knew. Had a friend, she once told me, "You got a love, you ain't lone - ly,"
 looking for what you knew. So an - y-time some - bod - y needs you, don't let them down, al - tho' it grieves you,


Gt. 

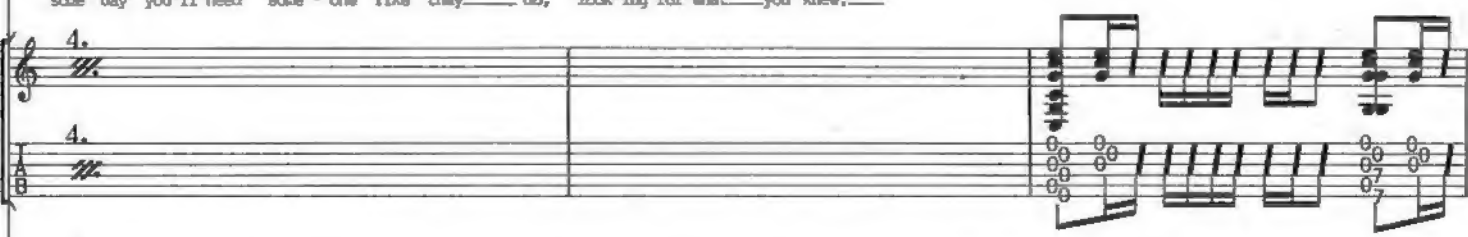
Kb. 


Ba. 


Dr. 

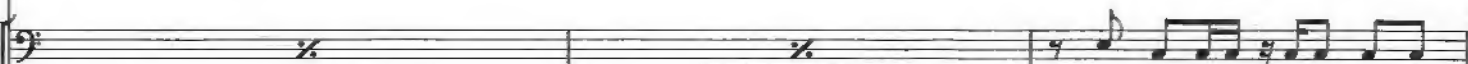
C ()=(2x;Chorus)

Vo.  now she's gone and left me on - ly look - ing for what I knew. Ah
 some day you'll need some - one like they do, look - ing for what you knew. ah

Gt. 

Kb. 

Ba. 

Dr. 

C

ah ah ah ah ah ah

Vo.

Gt.

Kb.

Ba.

Dr.

C

Vo.

Gt.

Kb.

Ba.

Dr.

Hmm, _____ I'm tell-ing you____, now,

The great-est thing you ev - er can do_____ now, is trade a smile with some- one who's blue now,_____ it's ver- y eas- y just,_____

C

Vo.

Gt.

Kb.

Ba.

Dr.

8va

C

Vo.

Gt.

Kb.

Ba.

Dr.

I'm talk-ing you—now, the great-est thing you ev-er can do—now,

C

Vo. is trade a smile with some-one who's blue now, it's ver- y easy just it's very easy it's ver- y eas - y it's

Gt.

Kb.

(Synth.)

Ba.

Dr.

C

Vo. eas - y - y yeah - yeah

Gt.

Kb.

Ba.

Dr.

(8va)

LED ZEPPELIN

CELEBRATION DAY

by Jimmy Page Robert Plant John Paul Jones
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CELEBRATION DAY

GUITAR

One of the classic Zeppelin numbers which features some truly characteristic riffing from Jimmy Page. Make sure you're really on top of the slides and bends which make up the main riff before trying for the powerful rhythm section drive, and then accent the rhythm as you go.

BASS

The bass needs clean hard picking which brings out the

offbeat, where the timekeeping must be especially exact. The bass line should be powerful and energetic without being either too even or too jerky.

DRUMS

A basic eight beat pattern with an offbeat feel. The main point for the drummer is how to bring out that tremendous drive with such a simple pattern. Despite this seeming simplicity, it's best to go for a careful approach, building up the phrases gradually.

Intro. G7 G#7 A7

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

● (Gt.) : This section calls for tight cutting, accurate slides and exact rhythm.

A7

Vo. 

T-I 

T-II 

Ba. 

Dr. 

A7

Vo. 
 Her face is cracked from smiling, all the fears that she's been hiding, and it seems that pretty

Gt.-I 

Gt.-II 

Ba. 

Dr. 

② (Gt.): Pick the 5th string while the slide on the 4th string is still sounding.

A7

Vo. soon ev-'ry-bod-y's gon- na know. And her

(Non Distortion)

Gt.-I cho. C.D. cho. C.D. cho. C.D. cho. G.D. C.D. C.D. C.D.

Gt.-II

Ba. (Non Distortion)

Dr.

A7

Vo. voice is sore from shout - ing, cheer-ing win-ners who are los- ing, and she wor-ries if their days are few
train that leaves the sta-tion head-ing for your des-ti -- na-tion, but the price you pay to no-where has in -

Gt.-I h. p. h. p.

Gt.-II g. s. g. s. s. g.

Ba.

Dr.

③ (Ba.) : Play downstrokes on all these eight beats for a strong attack.

[illegible]

③ (Ba.) : The bass line here is a simple 16 beat rhythm, but don't let it get too even.

F C G Bb

Vo. (1x) we are gon-na dance and sing and cel - e - bra - tion,
(2x) We're gon-na sing and dance and cel - e - bra - tion, (1,2x) we are in the prom-ised

Gt. I

Gt. II

Ba.

Dr.

F7 E7 A7

Vo. land. She hears them talk of new ways to pro- tect the home she lives in, then she won- ders what it's all about

Gt. I

Gt. II

Ba.

Dr.

A7

Vo. when they break down the door. — Ber

Gt.-I cho. C.D. cho. C.D. cho. C.D. cho. C.D. cho. C.D.

Gt.-II

Ba.

Dr.

D A7

Vo. name is Brown or White or Black, you know her ver - y well, — You hear her cries of mercy as the win - ners toll the bell. —

Gt.-I h. p. h. p.

Gt.-II s. s. s. s. s. s. s. s.

Ba.

Dr.

2.
E C G Bb F

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

cho. cho. cho. C.D.p. cho. p. p. cho. cho. cho. (8va)

6

C G Bb F7 E7

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

cho. cho. cho. C.D.p. cho. p. s. 8.

cho. cho. cho. C.D.p. cho. p. s. 8.

6

There — is a

© (Gt.) : The bending phrases here are slightly restrained so as to give the whole section an accented feeling.

D.S.

Coda F A7

Vo. walk you're gon- na get there tho' it takes a lit-tle long er, and when you see it in the dis-tance you will wring your hands and

St.-I h. p.

St.-II g. s. g. s. s. g.

Ba.

Dr.

A7

Vo. roan, Oh yeah ch

St.-I cho. C.D. cho. C.D. cho. C.D. cho. C.D.

St.-II

Ba.

Dr.

A7

Vo. *oh* *yeah yeah yeah*

Gt.-I

Gt.-II

Ba.

Dr.

G A7

Vo. *yeah yeah my my*

Gt.-I

Gt.-II

Ba.

Dr.

⑦ (Dr.) : Avoid any irregularity here and keep up the power throughout.

you're gone you're gone you're gone

h. p.

cho. C.D. p. cho. cho.

cho. C.D. p. cho. Over Dub. cho.

16 16 16 14 16 16 17 16 16 16 16 14 16 14 16 14 16 14 16 16 16 14 16 14 16

5 5 x 5 x 5 x x 5 x 5 x 5 5 6 7 x 5 x 5 x 5 x 5 5 7 5 7 5 5 7 5 5 3

5 5 x 5 x 5 x x 5 x 5 x 5 5 6 7 x 5 x 5 x 5 x 5 5 7 5 7 5 5 7 5 5 3

A7

— yeah you're gone — yeah bye bye bye bye bye

cho. cho. cho. cho.

cho. cho. cho. cho.

3 0 5 5 5 3 0 3 3 3 3 0 3 3 3 3 0 3 3 3

Over Dub. () cho. cho.

14 16 14 16 14 16 16 16 14 16 14 16 14 16 14 16 14 16 16 16 14 16 14 16

5 5 x 5 x 5 x 5 x x 5 x 5 x 5 5 3 5 3 x 5 x 5 x 5 5 5 5 5 x 5 5 5 3 2 5 3

5 5 x 5 x 5 x 5 x x 5 x 5 x 5 5 6 7 x 5 x 5 x 5 x 5 5 7 5 7 5 5 7 5 5 3

A7

Vo. 

bye bye bye bye bye bye bye bye you're gone you're gone

Gt.-I 

Gt.-II 

Ba. 

Dr. 

A7

Vo. 

bye bye yeah

Gt.-I 

Gt.-II 

Ba. 

Dr. 

Fade Out

SINCE I'VE BEEN LOVING YOU

GUITAR

Full of the bluesy phrases for which Jimmy Page is renowned, "Since I've Been Loving You" requires a considerable amount of technique, but it's worthwhile adding it to your repertoire if you're interested in mastering the feeling and phrasing of blues guitar. You can learn a lot in that direction from just this one song.

BASS

A slow minor key blues number with the rhythm in triplets. For the bass guitarist, the main point, in addition to keeping in with the restrained rhythm, is the need for a heavy broad sound. For the most part, the bass line

centres on the root notes of the chords, but there's no fixed pattern, so the main thing is how to blend in with the overall mood of the song. A really laid-back feel is essential.

DRUMS

The drumming on this song needs to be powerful and restrained yet very relaxed. There's a variety of fills: eight beat, sixteen beat, triplets, sextuplets, and it's a challenge to the drummer to negotiate their way smoothly through them. The central rhythm, however, is the triplet. Listen closely to the guitar for the climax points.

Vo. Intro. Cm7 Fm7

Gt.-I cho. cho.

Gt.-II

Kb.

Ba. 2

Dr. 3

① (Gt.): The bends should be restrained and relaxed, the picking light and the phrasing smooth.

② (Ba.): Feel the rhythm from the drummer's snare entry on the second beat of the bar.

③ (Dr.): The rhythm of this bar sets the tone for the whole song, so be sure to get it right.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for guitar, bass, drums, and vocal parts. The score is divided into two systems, each with a key signature change from C major to F major (indicated by two flats).

System 1 (Measures 1-4):

- Guitar (Gt.):** Features a complex melodic line with triplets and sixteenth notes. The first measure has a triplet of eighth notes (G, A, B) and a quarter note (C). The second measure has a triplet of eighth notes (D, E, F) and a quarter note (G). The third measure has a triplet of eighth notes (A, B, C) and a quarter note (D). The fourth measure has a triplet of eighth notes (E, F, G) and a quarter note (A). The fifth measure has a triplet of eighth notes (F, G, A) and a quarter note (B). The sixth measure has a triplet of eighth notes (G, A, B) and a quarter note (C). The seventh measure has a triplet of eighth notes (A, B, C) and a quarter note (D). The eighth measure has a triplet of eighth notes (B, C, D) and a quarter note (E).
- Bass (Ba.):** Provides a steady bass line with eighth and quarter notes.
- Drums (Dr.):** Features a consistent drum pattern with eighth and quarter notes.
- Vocal (Vo.):** The vocal line is mostly silent in this system, with a few notes in the final measure.

System 2 (Measures 5-8):

- Guitar (Gt.):** Continues the melodic line with triplets and sixteenth notes. The fifth measure has a triplet of eighth notes (D, E, F) and a quarter note (G). The sixth measure has a triplet of eighth notes (A, B, C) and a quarter note (D). The seventh measure has a triplet of eighth notes (E, F, G) and a quarter note (A). The eighth measure has a triplet of eighth notes (F, G, A) and a quarter note (B). The ninth measure has a triplet of eighth notes (G, A, B) and a quarter note (C). The tenth measure has a triplet of eighth notes (A, B, C) and a quarter note (D). The eleventh measure has a triplet of eighth notes (B, C, D) and a quarter note (E). The twelfth measure has a triplet of eighth notes (C, D, E) and a quarter note (F).
- Bass (Ba.):** Continues the bass line with eighth and quarter notes.
- Drums (Dr.):** Continues the drum pattern with eighth and quarter notes.
- Vocal (Vo.):** The vocal line is mostly silent in this system, with a few notes in the final measure.

The score includes various musical notations such as triplets, sixteenth notes, and eighth notes, as well as dynamic markings like *p* (piano) and *f* (forte).

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for guitar, bass, drums, and vocal parts. The score is written in G major (one sharp) and 4/4 time. The guitar part (Gt.-I and Gt.-II) features a complex, melodic line with many triplets and sixteenth notes. The vocal parts (Vo. and Ba.) are written in a simple, melodic style. The bass part (Ba.) and drum part (Dr.) provide a steady, rhythmic foundation. The score is divided into four measures, each with a key signature change (Fm7, Cm7, Fm7, Cm7). The vocal parts are marked with "cho." (choir) and "h." (harmonies). The guitar parts are marked with "p." (piano) and "s." (sustained). The bass part is marked with "p." (piano) and "s." (sustained). The drum part is marked with "p." (piano) and "s." (sustained).

101

Fm7 Cm7
 Vo. I did what I could, 'cause I love you, be - by, how I love you, darl - ing, how I love you, be - by,
 Gt. I S. S. S. S. 6 5 7 8 7 5 8
 Gt. II
 Kb.
 Ba. 5
 Dr.

[B] Cm7 Fm7 Cm7

Vo. Ex-'ry-bod-y try-ing to tell me that you did-n't mean me no-good I've been try ing Lord, let me

Gt. I

Gt. II

Kb.

Ba.

Dr.

Cm7 Fm7

Vo. tell you, let me tell you I real-ly did the best I could. I've been work-ing from sev-en to e-leven ev-'ry night, it kind-a makes ry life a drag.

Gt. I

Gt. II

Kb.

Ba.

Dr.

L.H. L.H.

⑤ (Gt.): This sextuplet arpeggio passage is a fast-flowing run, so be sure to stay with the rhythm section and keep your picking free of irregularities.

Cm7 Gm7

Vo. drag drag drag drag Lord, you know that ain't right. Since I've Been Lov- ing You,

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

AbΔ7 Em7 Cm (onEb) G (onD) Cm Eb D7 DbΔ7

Vo. I'm a- bout to lose my wor-ried mind.

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

(Gt.) : Powerful picking needed for the bending here as you take off into the solo.

The image displays a page of musical notation for a jazz ensemble, featuring a vocal line and instrumental parts for guitar, piano, bass, and drums. The notation is complex, including various musical notations such as triplets, sixteenth notes, and rests. The key signature changes from C major to C minor (Cm7) at the beginning of the second system. The notation includes various musical notations like 'h.+p.', 's.', 'p.', 'cho.', '8va', 'C.D.', and 'Cm7'. The page is divided into two systems, each with a key signature change from C major to C minor (Cm7).

7 (Gt.) : Make sure you've got the positions for the minor scale phrases down before you begin. Get stuck in and ride the rollercoaster, but don't lose the rhythm on the bends!

5 (Ba.) : Try to avoid any wrong notes as you back up the guitar solo; keep every beat relaxed and laid back.

Cm7

Vo.

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

AbΔ7 Fm7 Cm(onEb) G(onD) Cm Eb7 D7 DbΔ7

Vo.

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

Vo. D Cm

Said I've been cry - ing, yeah

cho. cho.

My tears they fell like rain,

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

Vo.

don't you hear don't you hear them falling, don't you hear, don't you hear them fall - ing.

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

⑨ (Gt.) : Get a good hold on the tempo here to avoid both haste and hesancy.

Vo. E Cm7

Gt.-I 3 cho. C.D. 3 cho. Do you re-mem-ber, Pa-ra, when I knocked up-on your door? I said you had the nerve

Gt.-II

Kb.

Ba.

Dr.

Fm7 Cm7

Vo. to tell me you didn't want me no more, yeah I open my front door hearing my back door slam, you must have

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

● (Dr.) : From [E] on to the end of the song
build up the pressure with ever stronger
accents.

Cm7

Vo. one of these new fan-gled new fan-gled back door man, yeah. I've been work-ing from sev-en, sev-en, sev-en to e-

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

Fm7 Cm7

Vo. - lev - on ev - 'ry night, it kind - a makes my life a drag. a drag, drag, ah, —

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

Vo. *yeah, it makes a drag.*
cho. cho. cho. cho. cho. cho.

Gt.-I *cho. cho. cho. cho. cho.*

Gt.-II

Kb.

Ba.

Dr.

Ra-by, Since I've Been Low-in' You,

I'm a-bout to lose, I'm a-bout to lose, lose my worried mind.

just one more, just one more
cho. C.D. cho. C.D.

Vo. *ah, yeah* Since I've Been Low-ly' You I'm a bout to lose, my

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

Cm(onEb) G(onD) Cm Eb D7 rit. Db47 Cm7

worried mind.

3 cho. C.D. 3 cho. C.D. tr (s. down & up) s. s. s. s. s. s.

tr (s. down & up) s. s. s. s. s. s.

10

● (Gt.) : Watch your timing with the rhythm section to enable a smooth *ritardando*.

OUT ON THE TILES

GUITAR

The key to the guitar part for this song is the crunchy distortion sound. A number of the riffs are played on non-muted lower strings, so take care not to distort the sound too much and watch the pitch of your low string bends. Timing with the bass player must be exact, as a lot of the riffs are in unison.

BASS

For the many 16 beat unison riffs with the guitar, the bass-playing needs to be hard-edged. In the places where you can use two finger picking, pay extra attention to synchronising with the left hand, and where

bends are called for in the middle of a pattern, be careful to align the pitch with that of the guitarist.

DRUMS

The basic rhythm is a medium tempo 8 beat, but here and there the bass drum plays 16 beats, and the whole thing has quite a driving forward feel to it. There are a lot of sextuplet fills which call for accurate timekeeping, and good timing is also essential for the snare/bass drum combination work, so practise until you've got the rhythm really smooth.

The musical score is arranged in four systems, each with four staves: Vocal (Vo.), Guitar (Gt.), Bass (Ba.), and Drums (Dr.).

- System 1:**
 - Vo.:** Starts with an "Intro." in C major, 4/4 time. The melody begins with a whole note C4, followed by a half note G4, and then a quarter note F#4. The lyrics "As I walk down the high way all I" are written below.
 - Gt.:** Features a rhythmic pattern of eighth notes. Chords are indicated as 5 5 5 5 and 4 4 4 4. A "cho." (choir) instruction is present above the staff.
 - Ba.:** Features a rhythmic pattern of eighth notes. Chords are indicated as 5 5 5 5 and 4 4 4 4. A "cho." instruction is present above the staff.
 - Dr.:** Features a rhythmic pattern of eighth notes.
- System 2:**
 - Vo.:** Continues the melody with the lyrics "just a sim - ple guy - and I". A key signature change to F# minor (F#m) is indicated above the staff.
 - Gt.:** Continues the rhythmic pattern. A "cho." instruction is present above the staff.
 - Ba.:** Continues the rhythmic pattern. A "cho." instruction is present above the staff.
 - Dr.:** Continues the rhythmic pattern.
- System 3:**
 - Vo.:** Continues the melody with the lyrics "do is sing this song, and a train that pass-es my way helps the rhy tim move a long. There". A key signature change to E major is indicated above the staff.
 - Gt.:** Continues the rhythmic pattern. A "cho." instruction is present above the staff.
 - Ba.:** Continues the rhythmic pattern. A "cho." instruction is present above the staff.
 - Dr.:** Continues the rhythmic pattern.
- System 4:**
 - Vo.:** Continues the melody with the lyrics "live from day to day. A ray of sun-shine melts the clouds and blows my blues a way, there's". A key signature change to A major is indicated above the staff.
 - Gt.:** Continues the rhythmic pattern. A "cho." instruction is present above the staff.
 - Ba.:** Continues the rhythmic pattern. A "cho." instruction is present above the staff.
 - Dr.:** Continues the rhythmic pattern.

①(Ba.) : Usually one uses the ring finger for bends, but here you can also try downward pulls with the index, middle, and ring fingers together.

② (Dr.) : Watch the timing of your pedal kicks on these snare/bass drum sextuplet phrases so that they come out smoothly, and mind the volume balance between the snare and bass drum.

Vo. *F#m* *E* *Bm* *A*
 is no doubt a-bout the words are clear, the voice is strong, is oh so strong.
 noth-ing more—that I can say but on a day like to-day—I pass the time a-way—and walk a qui-et mile with

Gt.

Ba.

Dr.

1. *F#m* 2. *F#m* *E* *A*
 I'm you. All I need from you
 you. All I need from you

Gt.

Ba.

Dr.

Vo. *A* *E* *A* *E*
 is all your love, all you got to give to me is all your love,
 is all your love, all you got to give to me is all your love.

Gt.

Ba.

Dr.

③ (Gt.) : The guitar is on overdrive here, but don't mute these 16 beat riffs.

④ (Ba.) : With occasional hammering-on, these phrases should really drive along. Make sure you hit the first note of each beat firmly.

⑤ (Dr.) : A high point in the song, so your cymbal/bass drum timing should be spot-on. The snare on the third beat is a flam stroke.

Vo. A G F#m A F#m

cho. cho. cho. cho.

Gl. cho. cho. cho.

Ba. cho. cho. cho.

Dr.

Dooh Yeah, ___ coh yeah, ___ coh yeah, ___ oh yeah.

Vo. A F#m E A

(Chorus; Unison)

I'm so glad I'm liv - ing and gon-na tell the world ___ I am,
Stand-ing in the noon - day sun ___ try-ing to flag a ride ___

cho. cho. cho. cho. cho.

Gl. cho. cho. cho. cho.

Ba. cho. cho. cho. cho.

Dr.

Vo. F#m E A F#m

I got me a ___ fine wo - man and she says that I'm ___ her man,
peo - ple go ___ and peo - ple come ___ see my rid - er right by my side, ___ it's a
one thing that I know for sure ___ gon - na
to - tal dis - grace, ___ they set the pace, ___ it

cho. cho. cho. cho. cho.

Gl. cho. cho. cho. cho.

Ba. cho. cho. cho. cho.

Dr.

1. F#m

Vo. E B A

give her all the lov-ing like no bod-y, no - bod-y, no bod-y, no - bod-y can. _____
 must be a race _____ and the best thing I can do is run, _____

Gt.

Ba.

Dr.

2. F#m

Vo. E A E A

All I need from you _____ is all your love, _____ all you got to give to me _____
 All I need from you _____ is all your love, _____ all you got to give to me _____

Gt.

Ba.

Dr.

Vo. A E A G F#m A

is all your love, _____ Ooh yeah, _____ ooh yeah, _____
 is all your love, _____

Gt. cho.

Ba. cho.

Dr.

Repeat & Fade Out

⑥ (Dr.) : A sextuplet phrase on snare and tom-toms; keep your hi-hat timing steady.

GALLOWS POLE

GUITAR

From the gentle sounds of its opening solo acoustic guitar to the eventual entry of the overdrive pedal steel guitar, this is a song which really raises a storm. The electric guitar style of the backing riff in the latter half is especially noteworthy. The pedal steel guitar phrases towards the end should be played just as if on a regular guitar.

BASS

The bass line is basically in eight beats, but it has a staccato feel to it, so don't let the notes spread out too

much. There are syncopated 16 beat phrases in the second half which call for strict timekeeping. You'd do well to practise first with a metronome.

DRUMS

The drum part consists only of snare and bass drum combinations, and sounds at first like a simple eight beat, but notice the 16th note offbeats on the bass drum. With 16 beat phrases on the snare, always accent the first note and play the others very softly without getting caught up by the bass drum timing.

Intro. A7 A7(#9) A7 A7(#9) A7 A7(#9) A7 A7(#9)

Vo. Gt. I Gt. II Ba. Dr.

① (Gt.): The main riff here makes skillful use of open strings. The C at 2/1 sounds really good. Chordwise, change from A7 to Am7 and then simply slide along two frets.

Chords: A7, A7(#9), A7, A7(#9), A7, A7(#9), G, D

Vo. Hang-man, hang-man, hold it a lit-tle while, think I see my friends com-ing, rid-ing man-y a
Friends, did you get some silver? Did you get a lit-tle gold? what did you bring me, my dear friends, to keep re from the Gal lows

Gt. I

Gt. II

Ba.

Dr.

Chords: A7, A7(#9), A7, A7(#9), A7, G, D, A7, A7(#9)

Vo. mile. Pole? What did you bring me to keep me from the Gal-lows Pole?

Gt. I

Gt. II

Ba.

Dr.

A7 A7(#9) A7 A7(#9) A7 A7(#9) A7 A7(#9)

Vo. I couldn't get no sil-ver, I couldn't get no gold, you know that we're too.darn poor to...

Gt.-I

Gt.-II

Ba.

Dr.

G D A7 A7(#9) A7 A7(#9) C A G D G

Vo. keep you from the Gal-lows Pole. Hang - nan, hang - nan,

Gt.-I

Gt.-II

Ba.

Dr.

Vo. *hold it a lit-tle while, — I think I see my broth-er com-ing rid-ing man-y a mile. —*

Gt.-I

Gt.-II

Ba.

Dr.

Vo. *Broth-er, did you get me some sil-ver? Did you get a lit-tle gold? — What did you bring me, my broth-er, to
Broth-er, I brought you some sil-ver, I brought a lit-tle gold, — I brought a lit-tle of ev-ry thing — to*

Gt.-I

Gt.-II

Ba.

Dr.

② (Gt.) This riff features the low notes. Be sure to mute firmly on the rests on the first and second beats. Chop the third and fourth beats with alternate strokes. You'll get the right sound if you mute them very gently as you do so.

③ (Gt.) : Backing play which features a bold use of brushing technique. Bar the A chord with the index finger at the second fret. Brush by muting all six strings firmly with the left hand.

④ (Ba.) : Note the staccato bass line. It's the hint of a 16 beat which gives it this springing feeling.

Vo. G D A C D A

keep me from the Gal lows ——— Role? ———
 keep you from the Gal -lows ——— Role. ———

brought you ——— to keep you from the Gal lows..Role.

Yes, I

Gt.-I

Gt.-II

Ba.

Dr.

Detailed description: This system contains the first four staves of the musical score. The vocal staff (Vo.) has a melody in treble clef with lyrics. Above it are chord symbols G, D, A, C, D, A. The guitar I staff (Gt.-I) and guitar II staff (Gt.-II) show complex fretboard diagrams with numbers 0-7. The bass staff (Ba.) has a bass line with numbers 0-5. The drum staff (Dr.) is empty. The key signature has two sharps (F# and C#) and the time signature is 2/4.

Vo. A A G D G A D G A G D G

Hang - men, hang - men, turn your head a while, ——— I think I see my sis-tar - com - ing,

Gt.-I

Gt.-II

Ba.

Dr.

Detailed description: This system contains the next four staves of the musical score. The vocal staff (Vo.) continues the melody with lyrics. Above it are chord symbols A, A G D G, A D G, A G D G. A box labeled 'E' is above the first staff of this system. The guitar I staff (Gt.-I) and guitar II staff (Gt.-II) show fretboard diagrams. The bass staff (Ba.) has a bass line with numbers 0-4. The drum staff (Dr.) is empty. The key signature and time signature remain the same as the first system.

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G D A

Vo. *rid ing on my a mile, mile, mile, mile, sis-ter, I in-lore you,*

Gt.-I

Gt.-II

Ba.

Dr.

A G D A

Vo. *take him by the hand, take him to some shir-dy bow-er, save me from the wrath of this man,*

Gt.-I

Gt.-II

Ba.

Dr.

⑥ (Dr.) : Always accent the first notes and play the others softly. Watch your timing with the offbeats and don't be too hasty.

A

Vo. Please take him, save us from the wrath of this man, ——— can.

Gt.-I

Gt.-II

Ba.

Dr.

A

Vo. Hang - man, Hang - man, up - on your face a smile, pray tell me that i'm free to ride, ——— ride for can- y a mile.

Gt.-I

Gt.-II

Ba.

Dr.

G D

Vo. *A*
_____ mile, _____ mile, _____
Oh, yes, you got a fine _____ sis - ter, she

Gt.-I
_____ *X* _____ *X* _____
_____ *X* _____ *X* _____

Gt.-II
_____ *X* _____ *X* _____
_____ *X* _____ *X* _____

Ba.
_____ *X* _____ *X* _____
_____ *X* _____ *X* _____

Dr.
_____ *X* _____ *X* _____

Vo. *A* _____ *G* *D* *A*
warned my blood from cold, _____ she brought my blood to boil- - ing hot to keep you from the Gal- lows _____ Pole, Pole, _____ Pole, Pole, yeah, -

Gt.-I
_____ *X* _____ *X* _____ *X* _____
_____ *X* _____ *X* _____ *X* _____

Gt.-II
_____ *X* _____ *X* _____ *X* _____
_____ *X* _____ *X* _____ *X* _____

Ba.
_____ *X* _____ *X* _____ *X* _____
_____ *X* _____ *X* _____ *X* _____

Dr.
_____ *X* _____ *X* _____ *X* _____

A

Vo. — yeah. — Your broth-er brought me sil-ver, your sis-ter warmed my soul, but now I laugh and pull so hard and see you

Gt.-I

Gt.-II

Ba.

Dr.

G D A

Vo. swing-ing on the Gal-lows — Pole, yeah, but now I laugh and pull so hard and see you

Gt.-I

Gt.-II

Ba.

Dr.

[illegible]

⑥ (Ba.) : Note the chromaticism here. Don't lose the tempo over the open strings. The third and fourth beats are staccato.

ah ah ha ah ah ha ah ah ha ah ha ha

— Pole, yeah, — Ah ha ha — ah ha ha — ah ha ha —

Gt.-I

Gt.-II

Ba.

Dr.

ah ah ha ah ha ha ha ha ah ah ha ah ha ha ha ha

ah ha ha ha ha ha ha ha ha ha ha ha ha

Gt.-I

Gt.-II

Ba.

Dr.

(Gr.-III)

8.

14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60

60

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G D A ah ha G D ah ha ha ha G D A ah ha

swing-ing on the Gal-lows - Pole swing-ing on the ha ha I got-ta swing

Gt.-I

Gt.-II

Ba.

Dr.

G D A ah ha G D A ah ha G D A ah ha G D A ah ha ha ha

ah swing I got-ta swing keep a swing-ing yeah

cho. cho.cho.

cho. cho. cho.

(Gt.-III)

cho.

cho.

G D A ah ah ha G D A ah ah ha ha ha G D A ah ah ha G D A
 Vo. keep a cool-ing yeah keep a — ah ————— ch yeah
 L Vo; 8va upper
 Gt.-I
 Gt.-II (Gt.-III) s. cho. cho. cho. cho.
 Ba.
 Dr.

G D A G D A G D A G D A
 Vo.
 Gt.-I
 Gt.-II (Gt.-III) s. cho. cho. cho. cho. (8va)
 Ba.
 Dr.

Fade Out

TANGERINE

GUITAR

In the impressive 12 string acoustic intro, there's much use of open strings in the low chords, so it's very easy to play. Another characteristic of the song is the two "shades" of pedal steel guitar, overdrive and distortion-free, while the solo features bottleneck playing.

BASS

This is a comparatively slow eight beat number, and there are no difficult phrases for the bassist. The accent is on the first beat of each bar, and the mood should be relaxed and laid-back. There are several long breaks for

the bass and drums, so watch the tempo when you come back in. It's best to play silently through the breaks.

DRUMS

The rhythm is the most basic eight beat pattern, and as it's a difficult tempo to get any kind of mood out of, you can at least add a nuance by setting the hi-hat a little loose. Strict timekeeping is not the name of the game in this number, rather let your strokes be very relaxed and even a touch delayed. Mistakes tend to stick out all the more with such a simple pattern, so any kind of roughness should be avoided.

● (IGt) : The two continuous G notes here (3/6) suddenly sound different, but actually, they aren't. The trick is to use alternate picking. If you play both with the same downward stroke, they sound completely different.

Am G D **A** D Am G D Am

Mea - sur - ing a sum - mer's day, I on - ly find it

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

G D C G Am G **II** C D G

slips a - way to grey, the hours, they bring me pain.

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

Vo. D Am G D C G Am G D

does she still re - ~~mem~~ ber times like these to thnk of us a - gain?

Gt.-I

Gt.-II

Ba.

Dr.

Vo. D Am G D F

And I do.

Gt.-I

Gt.-II

Ba.

Dr.

⑥ (Gt.) : The original features an overdriven pedal steel guitar solo from this point on. Instead, you can use a regular guitar with a bottleneck and distortion.

Vo. E F E

Gt.-I

Gt.-II

Ba.

Dr.

D C D C G D C D G D C

Vo. (Chorus)

Tan - ger - ine, Tan - ger - ine, liv - ing re - flec - tion

Gt.-I

Gt.-II

Ba.

Dr.

3 4

C.D. cho.

① (Gt.): Play this section with the same feel as you did in [B], only here it's an octave higher. The position doesn't allow the use of the bottleneck, but where you have two notes together, you could use it just for the lower of the two. The same applies to [B].

from a dream; I was her love, she was my queen, and now a thousand years he - been.

Gt. I

Gt. II

Ba.

Dr.

Vo.

Gt. I

Gt. II

Ba.

Dr.

⑥ (Gt.): Here you'll need the bottleneck. The final D note (3/7) can also be played with the index finger. The sound should be clear.

System 1:

Vo. (Vocal): Treble clef, key of D major. Chords: D, D, D, D, D.

Gt.-I (Guitar I): Treble and Bass clefs. Treble: D, D, D, D, D. Bass: D, D, D, D, D. Includes a double bar line and a 2/3 time signature.

Gt.-II (Guitar II): Treble and Bass clefs. Treble: S. (Sustained), S. (Sustained), S. (Sustained), S. (Sustained), S. (Sustained). Bass: 10 12 10, 10 12 10, 11 9 7, 13 15, 13 15, 13 15, 13 15, 10 12, 10 12 10, 11 9 7, 12 10, 12 10, 11 9 7. Includes a double bar line and a 2/3 time signature.

Ba. (Bass): Bass clef. Chords: D, D, D, D, D. Includes a double bar line and a 2/3 time signature.

Dr. (Drums): Bass clef. Chords: D, D, D, D, D. Includes a double bar line and a 2/3 time signature.

System 2:

Vo. (Vocal): Treble clef, key of D major. Chords: D, Am, G, F, C, G.

Gt.-I (Guitar I): Treble and Bass clefs. Treble: D, D, D, D, D. Bass: D, D, D, D, D. Includes a double bar line and a 2/3 time signature.

Gt.-II (Guitar II): Treble and Bass clefs. Treble: S. (Sustained), S. (Sustained), S. (Sustained), S. (Sustained), S. (Sustained). Bass: 10 12, 12 10, 11 9, 9. Includes a double bar line and a 2/3 time signature.

Ba. (Bass): Bass clef. Chords: D, D, D, D, D. Includes a double bar line and a 2/3 time signature.

Dr. (Drums): Bass clef. Chords: D, D, D, D, D. Includes a double bar line and a 2/3 time signature.

THAT'S THE WAY

GUITAR

The combination of the drawn out acoustic guitar riff and the sound of the pedal steel guitar in the back is very impressive. We've shown the pedal steel guitar part as written for normal guitar plus bottleneck. Note that there are a number of places which require you to play with the other fingers of the left hand when you have the bottleneck on.

BASS

The bass enters only towards the end and there are no difficulties for the bassist. Just watch your timing on the first beat of the bar and don't let the tempo slip. The bass line in this song needs to blend well with the other instruments. There's a long wait before the bass entry, and it's important to feel that you're playing along with the guitarist while you're waiting.

[Recorded $\frac{1}{2}$ Step Lower (G \flat Major)]

Intro. G

Vo.

Gt.-I

(Open G Tuning)

Gt.-II

G

Vo.
tell you I can't play with you no more, I don't know how I'm gon - na do what ma-ma told me,

Gt.-I
tell you I can't play with you no more, I don't know how I'm gon - na do what ma-ma told me,

[Bottleneck Play]

Gt.-II
tell you I can't play with you no more, I don't know how I'm gon - na do what ma-ma told me,

① (Gt.) : The main riff. For the second beat of the first bar, just move the same position along.

G

Vo. My friend, the boy next door.

Gt.-I

Gt.-II

G **B G**

Vo. I can't be-lieve what peo-ple say-ing

Gt.-I

Gt.-II

G

Vo. you're gon-na let your hair hang down, I'm sat as fixed to sit here work-ing all day long, You're on the dark-er side of

Gt.-I

Gt.-II

Vo. ^G

town.

Gt.-I

Gt.-II

②

Vo. ^G

And when I'm out — I see you

Gt.-I

Gt.-II

③

(8va)

(8va)

Vo. ^G

walk - ing — why don't your eyes — see — me, — could it be — you've found an - oth - er game — to play, —

Gt.-I

Gt.-II

② (Gt.) : The bottleneck is normally used by Gt.-II, but this section you can play by pulling-off and sliding. There's no problem if the bottleneck is on the ring or the little finger.

③ (Gt.) : Here you have two notes at the same fret, so this calls for the bottleneck. The slides at 2/15 and 3/16 can be negotiated by straddling the bottleneck diagonally across both positions.

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Vo. G D B \flat

what did me- me say to me. That's The Way, oh, That's The Way it ought to be.

Gt.-I

Gt.-II

Vo. G B \flat D

yeah, yeah, me- me say That's The Way it ought to stay, yeah, yeah,

Gt.-I

Gt.-II

Vo. E F \flat (onG) C \flat (onG) G

ooh, ooh, ooh, ooh, ooh,

Gt.-I

Gt.-II

F **G**

Vo. And yes - ter - day — I saw you stand - ing by the riv - - er, and weren't those tears that filled your eyes, — And all the fish that lay in

Gt.-I

Gt.-II

Vo. **G**
dirt - y wa - ter dy - ing, had they got you hyp - no - tized?

Gt.-I

Gt.-II

Vo. **G**

Gt.-I

Gt.-II

⑤ (Gt.) : This part is for normal guitar.

⑥ (Gt.) : In the slide from 2/10 to 2/12, there's also the note B at 1/10, so keep the bottleneck above and away from the first string.

Vo. ^G ^G

Yes-ter day. I saw you kiss-ing ti-my flow-ers, but all that lives is born to die,

Gt.-I

Gt.-II

8va

Vo. ^G

And so I say to you that noth-ing real-ly sat-ters, and all you do is stand and cry.

Gt.-I

Gt.-II

(8va)

8va

Vo. ^G

Gt.-I

Gt.-II

6

⑥ (Gt.) : Play as per normal guitar. If you're using a bottleneck then play only the first string.

G

Vo. I don't know what to say about it, when all your ears have turned a -

Gt. I

Gt. II (8va)

G

Vo. - way, but now's the time to look and look a- gain at what you see, is that the way it ought to stay?

Gt. I

Gt. II

I Bb G Bb

Vo. That's The Way, oh, That's The Way it ought to be, oh, don't you know now

Gt. I

Gt. II

Bb D C D C D C D

Vo. say - sa - say That's the way it's gon - na stay, yeah, ah, ah, ah,

Gt.-I

Gt.-II

F6(onG) C9(onG) G rit..... G Am7 Bm7 C

Vo. ah ah ah ah

Gt.-I

Gt.-II

D C G C G C G D

Vo.

Gt.-I

Gt.-II

● (Gt.) : An effective piece of cutting using only the second, third, and fourth strings. Play the 2/5 on the fourth beat with the ring finger and the 4/5 with the middle finger.

(Perc.) Tambourine

⊙ (Gt.) : The bottleneck can be used diagonally here.

Vo. C G D

Gt.-I

Gt.-II

Ba.

Dr.

9

10

Vo. C G C G C G D

Gt.-I

Gt.-II

Ba.

Dr.

8va

Fade Out

● (Gt.) : Here again use the bottleneck diagonally to play 2/13 while sliding at the same time from 3/12 to 3/14.

● (Ba.) : Glissando (3rd string) and slides with the ring finger.

BRON-Y-AUR STOMP

GUITAR

There are a lot of tempo changes in Bron Y Aur Stomp, and the different colours of the guitar sound play a very important role. The open tuning arpeggios should be played with a flat pick and plenty of attack. Practise the tempo change sections repeatedly until you can manage them smoothly.

BASS

A double bass style of playing which supports the vocal line is the main point in this song. If you're using an electric bass,

soften the tone and slightly mute the sound throughout. Try to find the setting which you feel comes closest to the double bass sound.

DRUMS

It's interesting to note how such a simple hi-hat and bass drum combination can create such a driving rhythm. You'll need to take a little extra care over the tempo changes where they occur, and rehearse them as patterns. The hi hat can be played with sticks, and the bass drum tuning should be set low.

Intro. F (Guitar in Open D Tuning and Capo up 3 frets-Open F Tuning)

The musical score for the Intro of Bron-Y-Aur Stomp is presented in three staves: Voice (Vo.), Guitar (Gt.), and Bass (B.). The guitar part is in Open F Tuning and includes a capo up 3 frets. The score is written for guitar, voice, and bass. The guitar part features arpeggios and harmonics, with a tempo change indicated by a circled '1'. The vocal line is a simple melody, and the bass line provides a steady accompaniment.

① (GL) : This section determines the tempo of the whole song, so practise it well. With the glissandos adding an extra nuance, the whole sound should be very smooth.

F Bb (Chorus)

Vocals: Ah Ah caught you smiling times at me, that's the song
all the good times we had, I sang

Guitar: [Chords and riffs]

Bass: [Bass line with fingerings]

Drums: [Drum pattern]

Ab Bb F Ab Bb F Ab F

Vocals: way it should be, like a leaf is to a tree, so fine.
love songs so glad al-ways smile-ing, nev-er sad, so fine.

Guitar: [Chords and riffs]

Bass: [Bass line with fingerings]

Drums: [Drum pattern]

F B G Bb F Ab Bb

Vocals: As we walk down a coun-try lane, I'll be sing-ing a song, hear me call-ing your name.

Guitar: [Chords and riffs]

Bass: [Bass line with fingerings]

Drums: [Drum pattern]

(Hand Clap)

④ (Ba) : The bass line is very similar to the vocal, melodious and smooth.

⑤ (Gt) . Here come the tempo changes which include 7/8 and 9/8, so you'll need clear and decisive cutting patterns.

⑥ (Ba) . Watch your timing with the bass drum here. Play clearly to avoid errors.

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F Ab Bb F

Vo. 

Gt. 

Ba. 

Dr. 

F Ab Bb F

Vo. 

Gt. 

Ba. 

Dr. 

Chorus

F Ab Bb F Ab Bb F Ab Bb Ab

Well if the sun-shines so bright, or our way it's dark-est night the road we choose is al-ways right, so

Gt. 

Ba. 

Dr. 

⑦ (Dr.) : During this multiple tempo change section, listen carefully to the vocal and the other instruments and watch your hi-hat timing.

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8b G F Ab-Bb F AbBb

Vo. 


Hear the wind whis-per in the trees, tell-ing Mother Na-ture 'bout you and me.

Gt. 


Ba. 


Dr. 


8b E F Ab Bb F

Vo. 


la de la core ce now it ain't too far, tell your friends all a-round the world, ain't

Gt. 


Ba. 


Dr. 


F AbBbF F (Chorus) Ab Bb F

Vo. 

la de la core ce now it ain't too far, tell your friends all a-round the world, ain't

Gt. 

Ba. 


Dr. 

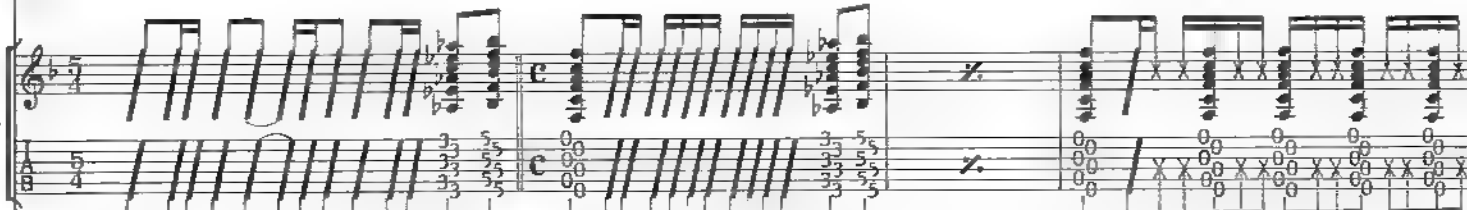
Vo. 

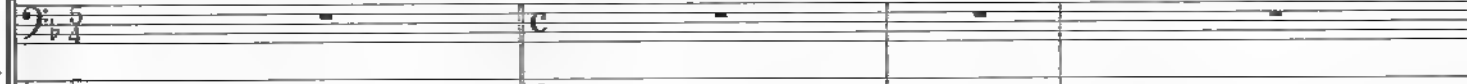
Gt. 


Ba. 

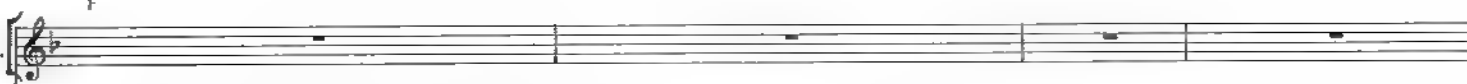
Dr. 


Vo. 


Gt. 


Ba. 

Dr. 

Vo. 

Gt. 

Ba. 

Dr. 

(Hand Clap)
(Shaker)  Simile ~

F B \flat (Chorus) F A \flat B \flat F A \flat B \flat F A \flat

Vo. So of one thing I am sure, it's a friend-ship so pure, an yels

Gt.

Ba.

Dr.

(Castanet)

B \flat A \flat F B \flat F A \flat

Vo. sing-ing all a- round my door so fine. Yeah, ain't but

Gt. C.D. p. cho. p. C.D. p.

Ba.

Dr.

Vo. one thing to do spend my nat-'ral life with you, you're the fin-est dog I knew, so fine.

Gt. 6. 6.

Ba.

Dr. 6.

HATS OFF TO (ROY) HARPER

GUITAR

A bluesy bottleneck number in open C tuning. A solo guitar provides the only backing, so the main point is the breathing between guitar and vocals. Also, mind your pitch doesn't start to wander because of the low tuning.

The musical score is written for voice and guitar. The guitar part is in open C tuning (C-E-G-C-E-G) and features a prominent bottleneck pattern. The score is divided into three systems, each with a vocal line and a guitar line. The first system includes a key signature change to one flat (Bb) and a tempo marking of 12/8. The second system includes a key signature change to two flats (Bb, Eb) and a tempo marking of 12/8. The third system includes a key signature change to one flat (Bb) and a tempo marking of 12/8. The lyrics are: "When I done quit hol-ler-in' ba-by I be-lieve", "I'll shake 'em on down", "get", "my ba-be won't be late, you know by that I mean seconds late ah, must I".

Vo. **C** **Bb** **12/8** **Bb Eb 12/8** **Bb 12/8**

Gt. **C** **Bb** **12/8** **Bb Eb 12/8** **Bb 12/8**

Lyrics: When I done quit hol-ler-in' ba-by I be-lieve, I'll shake 'em on down, get, my ba-be won't be late, you know by that I mean seconds late ah, must I

① (Gt.): This open tuned bottleneck pattern recurs frequently. Avoid any unnecessary sounds by cutting off excess vibration with the tips of the fingers you aren't using. For example, when playing with the little finger, mute with the ring finger.

Edited by BatchmageEditor. please visit www.kinsol.com

Vo. *hol - lar, I turn I shake 'em on down,*

Gt.

Vo. *well I've been mis- treat- ed, be- be, I be lieve I'll shake 'em on down. Shake*

Gt.

Vo. *ah*

Gt.

Vo.

Gt.

Vo. *Well, I ain't no non key. I can't climb no tree*

Gt.

② (Gt.) : Synchronising with the vocal line and dynamics are the points to watch here.

Vo. C F

no brown skin wom-an gon-na rake no mon-key out of me, — yeah yeah I ain't — no mon-key,

Gt.

Bottleneck

Vo. F G

I can't climb no tree, — Bottleneck Well I've been mis-treat-ed babe — I be —

Gt.

Vo. F C D C

— lieve I'll shake 'em on down, — When I done quit hol-ler-in' baby

Gt.

Bottleneck

Vo. C

I be-lieve — I'll shake 'em on down

Gt.

Vo. C

Ha ha ha ha ha ha ha ha ha ha

Gt.

ha ha ha ha ha ha ha ha

Gt.

15 15 15 15 15 0

0 0 12 12 0 0 3 3 0 0 3 3 0 0

C

Gt.

0 0 12 12 0 0 3 3 0 0 3 3 0 0

5 5 5 5 3 0 3 3

0 0 12 12 0 0 3 3 0 0

(Bottleneck)

C

Gt.

0 0 3 3 0 0 12 12 0 0 3 3 0 0 3 3 0 0

0 0 0 0 0 0 0 0 0 0 0 2 2

cho.

C

Vo.

Lis-ten na-ma,

Gt.

0 0 0 0 0 0 0 0 0 0 0 2 2

p. cho.

cho.

C

Vo.

I'll shake 'em on down,

Gt.

0 0 0 0 0 0 0 0 0 0 0 2 2

p. p.

s.

p. p.

③ (Gt.): Use a single finger slide to produce a smooth flow of notes.

A musical score for the song "The Rose Tree". The score is written for three parts: Voice (Vo.), Guitar (Gt.), and Piano (P.). The key signature is one flat (B-flat), and the time signature is 3/4. The score is divided into three measures. The first measure contains the vocal melody and the guitar accompaniment. The second measure contains the vocal melody and the guitar accompaniment. The third measure contains the vocal melody and the guitar accompaniment. The piano part is written in the bass clef and provides a harmonic accompaniment. The score is marked with "C" for C major and "p." for piano.

well I've been mis-treat-ed ha-be I be-lieve I'll shake'em on

Bottleneck

[illegible]

The musical score for 'The Wind' features a vocal line and a guitar line. The vocal line is written in treble clef with a key signature of one flat (B-flat). The guitar line is written in treble clef with a key signature of one flat (B-flat). The guitar line includes a complex sequence of chords and arpeggios, with a circled '4' indicating a four-measure phrase. The vocal line includes a circled '4' indicating a four-measure phrase. The guitar line includes a circled '4' indicating a four-measure phrase.

The musical score for "Gave my baby" is presented in three staves. The vocal staff (Vo.) is in treble clef with a key signature of one flat (B-flat). It begins with a C major chord, followed by a measure with a whole rest, then an F major chord, and another measure with a whole rest. The melody enters in the third measure with a quarter note G4, followed by eighth notes A4, Bb4, and A4, and ends with a quarter rest. The guitar staff (Gt.) is in treble clef and features a complex, fast-paced melody with many beamed sixteenth and thirty-second notes. It includes a five-measure rest in the second measure. The piano accompaniment (C.D. p.) is in bass clef, providing a steady rhythmic foundation with eighth and sixteenth notes. The lyrics "Gave my baby" are written below the piano part, with a dashed line indicating the melody's path. The score concludes with a double bar line and a repeat sign.

1 (Gt.) : You'll get the right mood by playing all three bars with a slight vibrato. It doesn't matter if the pitch slips a little here; concentrate on the feeling.

5 (Gt.) : By now the tension should have become quite slack. Watch out for this especially when bending.


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Vo.  C

Gt.  (Bottleneck)

Vo.  F C G


Gt.  C.D.p. Bottleneck C.D.p.


Vo.  F

Gt.  Bottleneck

Vo.  C

Gt. 

Vo.  C

Gt.  (Bottleneck)